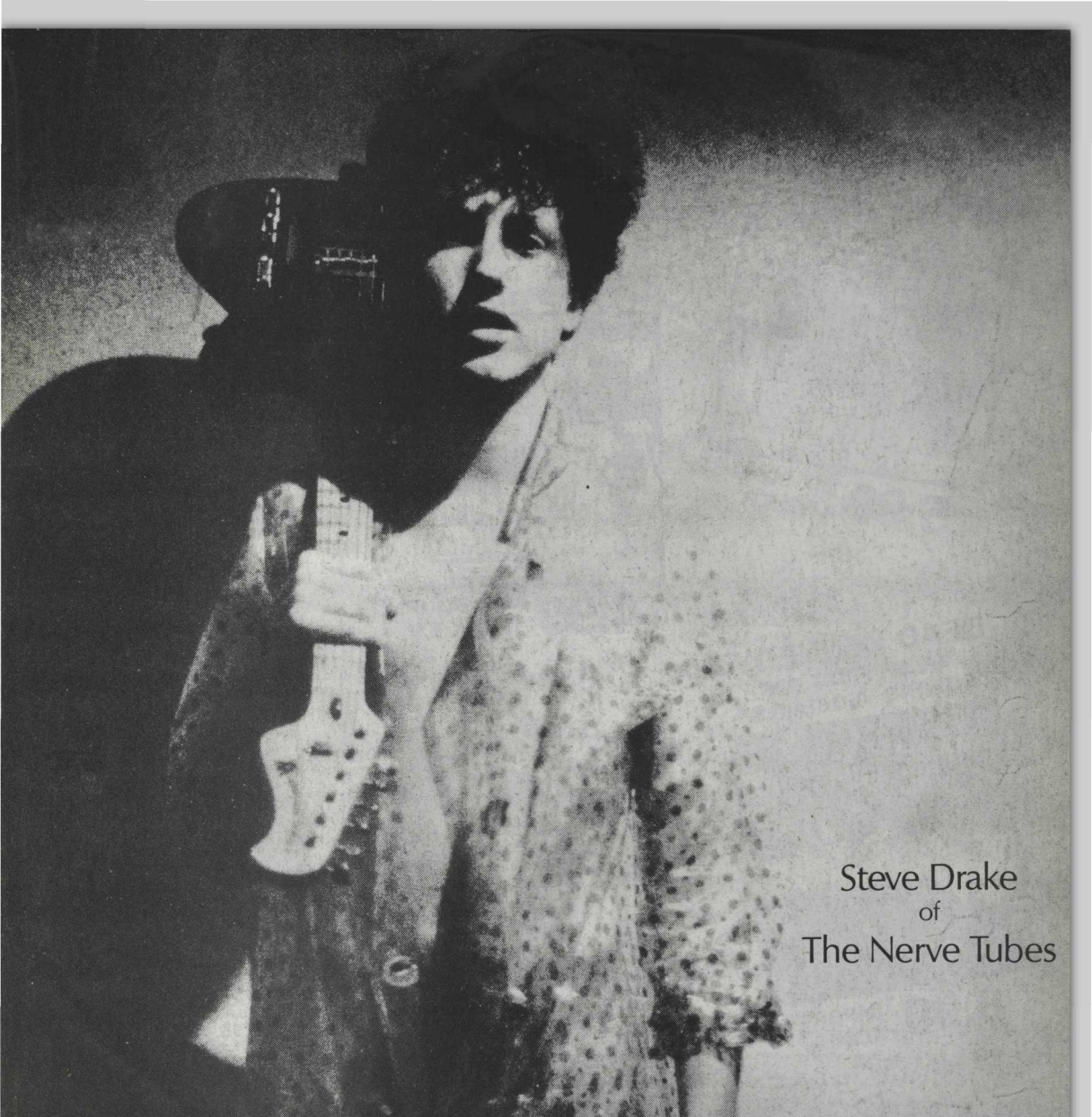




Steve Drake
of
The Nerve Tubes

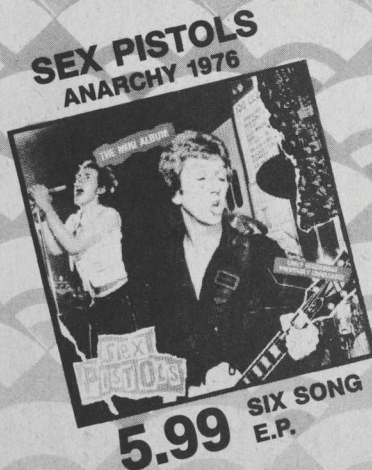
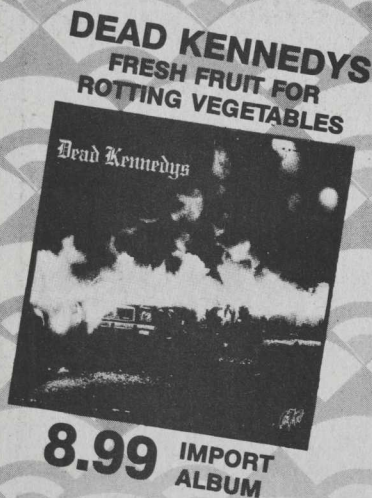
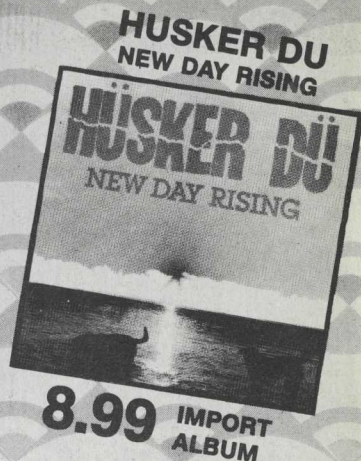
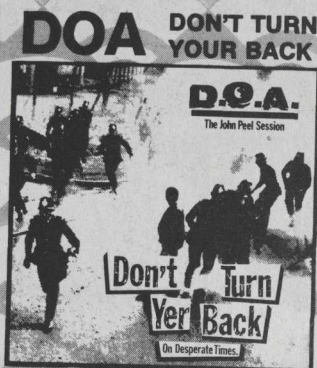
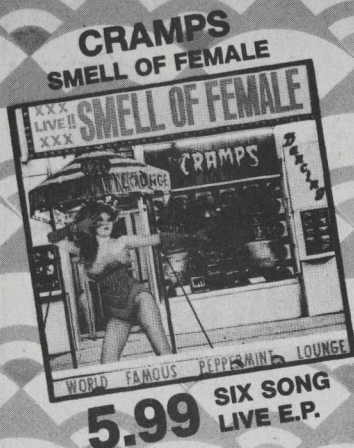
DISCORDER

May 1985 A guide to CTR

FM 102
cable 100

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cable 100

May, 1985
Vol. 3 No. 4

Editor
Chris Dafoe

Contributors

David Firman, Dave Watson,
Jay Leslie, Nancy Smith,
Steve Robertson, Julia Steele
Pat Carroll, Jason Grant,
Don Chow, Steve Edge, Garnet Harry

Photos

Ross Cameron, Dave Watson

Cartoons

R. Filbrant

Production

Dave Baird

Layout

Dorothy Cameron,
Ross Cameron, Harry Hertscheg

Program Guide

Fiona Mackay

Typesetting

Dena Corby, Dorothy Cameron

Cover

Steve Drake by Ross Cameron

Advertising/Circulation

Harry Hertscheg
228-3017

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DOWNTOWN

A & A Records & Tapes
Arts Club on Seymour
Black Market
Bronx Clothing
Cafe Zen
Camouflage Clothing
Collector's R.P.M. Records
Concert Box Offices
Conflati
Discus Music World
(Pacific Centre)
Duthie Books
The Edge
F 451 Books
The Gandysdancer
Kelly's Electronic World
Luv-A-Fall
MacLeod's Books
Montgomery Cafe
Odyssey Imports
Railway Club
Revolutions
Studio Cinema
Vancouver Ticket Centre
The Web Clothing
Whittaker's On Seymour

GASTOWN

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The Block
Cabbages & Kinx Clothing
Cue Hair Studio
Deluxe Junk Clothing
Firehall Theatre
Golden Era Clothing
John Barley's Cabaret
Metropolis
Minus Zero Leather Works
M.S.R. Records
Punk 'n Hair
Pow-Wow Clothing
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Kelly's Electronic World
(Oakridge)
Napoleon Collectors' Records
New York Theatre
Not Just Another
Music Shop
Octopus Books East
People's Co-op Bookstore
Store No. 1
Vancouver East Cinema
Vancouver East Cultural Centre
Vancouver Folk Music Festival
Western Front Lodge

KITSILANO

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Broadway Records & Tapes
Buffing Studios
The Comicshop
Deluxe Junk Clothing
The Eatery
Hollywood Theatre
Jericho Market
Lifestream Natural Foods
Long & McQuade
Mushroom Studios
Napoleon Collectors' Records
Octopus Books
Ridge Theatre
Rulus' Guitar Shop
Scorpio Records
Videomatica
X-Setterie Select Used Clothes
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Binky's Oyster Bar
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Camilar Restaurant
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Kelly's Electronic World
(Park Royal)
Rave Records (Lonsdale)
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(Capilano)

POINT GREY

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Cafe Madeleine
Dunbar Theatre
Duthie Books
The Materialist
University Pharmacy
Varsity Theatre
Video Stop
The Video Store
West Point Cycles

RICHMOND

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(Lansdown)
Cubbyhole Books
Kelly's Electronic World
(Lansdown)
Paul's Music Sales & Rentals
Sam the Record Man

**NEW
WESTMINSTER**
Courthouse Studios
Kelly's Electronic World

Dear Airheads,

"CITR is the only campus radio station in Canada that does not have any on-air commercial revenues."

"Survey" DISORDER
Feb. 1985, p. 19

If ignorance is bliss, then the CITR staff must be a group of really happy guys and gals. If the self-proclaimed defenders of commercial-free rock would just look past their egos, then they would notice CFUV 105.1 FM broadcasting glorious, non-commercial programming from the besieged towers of the University of Victoria.

Our dedicated volunteers selflessly sacrifice themselves on the altar of freedom to fight a never-ending war against commercial radio by putting forth quality underground, independent music, only to have a lot of self-interested defenders of the faith claim that they are the ONLY ONES. The insult really grabs us where we live. In sum, CFUV's 50 watts of gut-wrenching, ear-splitting power also operates with no intake of commercial revenues.

Non-commercially yours,
Lynne Curry
Dale Starr

Sincerest apologies. Our mistake.

Dear Airhead,

Congratulations on covering the musical bases with the March '85 Article on Old & New Dreams. There are, however, a few necessary adjustments to be made to the content.

First off, that's Ornette Coleman, PLEASE! Any intentional pun regarding the state of Ornette's art would reveal the author's lack of sense of his current work. (Check out "Dancing In Your Head" from Jamaaladeen Tacuma's latest LP *Renaissance Man*; or better yet, catch Ornette live!

Historically speaking, Don Cherry (that's a pocket trumpet by the way) and Ed Blackwell first began working out with Ornette in L.A. around 1954/55. At that time they were challenging conventional bebop structures on the way to *Free Jazz*, recorded in 1960. Dewey Redman did not appear on *Free Jazz*, the other horn player of the double quartet was Eric Dolphy. Dewey hung out with Ornette during high school days in Fort Worth, Texas, but did not begin playing with Ornette's band until 1968.

I could go on about the music being neither atonal nor dissonant but altogether blue... Yes, these musicians are undisputed masters of their art; an art form that will progress with or without Wynton



c/o CITR Radio
6138 S.U.B. Blvd.
Vancouver, B.C.
V6T 2A5

Marsalis. Ornette stimulates Old & New Dreams; the question is, when will Vancouver wake up?

Sincerely
The Last of the Hipmen

Dear Airhead,

JUST LISTENING TO THE
"NEW" EXTENDED PLAYLIST
SHO (AND THE STATION AS A
HOLE)

OOHOOHOOHOOOOLTOBEB
ELIEVED.YEAHUHUH.CUMCUM
CUMCUMCOMMERCIAL.TOOT
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NSERVATIVEMUSIC.CONTRADI
CTIONINTERMS.STALECONSER
VATIVEBEATBEATBEATITIN
TOTHEGROUND.PSEUDOFUNK.
AREN'TWESORADICAL.NONO
NONOKNOWITALL.EVERSOWO
RLDYBUTBEHOMEINTIMEFOR
DINNER.OOOHOOHOOHIMSOF
RAIDOFTHINGSIDONTUNDERS
TAND.ALTERNATIVEHYPOCRIT
ES.HOWCANIUNDERSTANDTHIS
THINGCALLEDNEWMUSIC.IFAN
DONLYFITDOESNTTAKEANYEF
FORT.GITGITGITGITGUITARWAN
KANGSTWANKST.REMEMBERKI
SS.IWANNAROCKANDROLLALL
NIGHT.CONNECTTHEDOTSWHY
DOYOUBOTHER.HOWDOYOU
AREWHENYOUJUSTDONTCARE
YOU'REJUSTTHERETOBECOO
L.DJS(SIC(K)).GOODTHINGTHATYO
USUPPORTLOCALMUSIC.BUTO
NLYIFITFITSINTOYOURINCREDI
BLENARROWVISIONOFWHATAL
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Y(NME).FEEDTHEENEMY.HIGH
POWERMERGINGWITHTHEFOX.
CUTCUTCUTPOWER.SAVEUSF
ROMTHISMASTERBATIONNTH
EAIROWAVES.WEBOBLIND.BLIND.
THATS ALL

HEATHER VACHON
P.S.IAMWORKINGONATIMEMAC
HINESOTHATICANTRANSPORT
AGHINOSOMANYOFOUBACKTOTHT
EMID60S.ATIMPERIODINPOP
HISTORYTHATSEEMSTOBEYOU
RGOALINRECREATING.

After countless hours of rumination and intensive research, we have come to the astounding conclusion that Heather doesn't like us very much. We felt com-

pelled to probe further. To our amazement, we discovered that the Vachon series had originally been manufactured and programmed to spew out verses for numerous greeting card companies, but were recalled en masse when it was discovered that the units were spending a good deal of their time sending hate mail to random individuals and organizations. Efforts to reprogram the units for use in automated radio stations were also a dismal failure and several cases were reported in which the unit ceased playing music and simply repeated "It's all shit" over and over again.

Dear Airhead,

Hi guys! Hey, it's great to see a Heavy Metal show on the airwaves. Finally CITR tosses away its pretense and musical discrimination in order for the radio to become an open forum for neglected musical styles. Oh by the way, my uncle Herb wants to know if he can host an all-Polka show. Also, can you please start up an all-Country show ("WX doesn't cut it...")? My mum wants to hear a show of stuff that CHQM won't play (because they think Percy Faith is too radical). Please start to cater to these listeners as well.

Thanks
Steve Backer

In deciding whether or not to air a heavy metal show, our programming committee was faced with a dilemma. They could either sanction the show, thereby affirming its legitimacy as specialty programming (i.e. reggae, classical, folk, African shows, etc.) or they could reject the show based upon the widely-held notion that heavy metal is a worthless genre. That would be a judgement call, predicated solely upon personal taste and I'm sure you'll agree that it would set a dangerous policy precedent for the station. So there it is, a large can of worms...now EAT!

March 30, 1985 — CITR sent its application for an increase in power to the Canadian Radio-Television and Telecommunications Commission. Included in the application were the reasons CITR thinks it deserves to have its wattage increased from the present 49 watts to a potential 4900 watts.

1.) The University of B.C. has one of the lowest percentage of students living on or near campus in the country. Of the 25,000 students attending UBC there is housing for 3,400 singles in the residences, and 390 family housing units. This means there are a significant number of students living off-campus who may or may not be able to pick up our signal.

2.) Because of the topography of our listening area, the hills and valleys of Vancouver, reception of CITR's signal in many parts of the city is either impossible or sporadic. We often received calls from people who would like to tune-in but are unable to receive a good quality signal. And while CITR is available on a number of cable systems the distance between our transmitters and the cable systems head end, where they pick up our signal, means that the cable signal often is not significantly better than that available through the air.

CITR needs your help to convince the CRTC that we are deserving of a stronger signal. The Commission pays attention to the letters it gets from the community in support of an application. You can help by writing friendly letters of support to the CRTC.

Your letters should be addressed to:

Fernand Belisle
Secretary General
CRTC
100 Metcalfe Street
Ottawa, Ontario
K1A 0N2

and should refer to

Application #851106500.

Things you might want to mention in your letter include:

- any reception problems you might have had over the last four years;
- why you like listening to CITR (i.e. music, public affairs, specialty shows, news, sports, no commercials, fund-raising drives, or bake sales);
- if you a student and cannot receive the station, you might mention that you are currently paying for a station you cannot receive.

It would be greatly appreciated if you could send us a duplicate of your letter for our files. We're always interested in what our listeners think of us.

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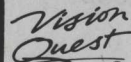


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HILARIOUS.

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—*Shelton Longbottom*, *USCNY*

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MAKING
SENSE**
—*Shelton Longbottom*, *USCNY*
—*David Karger*, *Christian Science Monitor*

MIDNITE

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**LUST
in the DUST**
—*Shelton Longbottom*, *USCNY*

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STOP MAKING SENSE**



Photo Ross Cameron

IMAGINE, IF YOU WILL, returning home one day to discover that tragedy has struck your quiet life. Yes, your cretin roommate has left your favorite album leaning on a HEATER. The unfortunate result is a half-melted piece of disc-

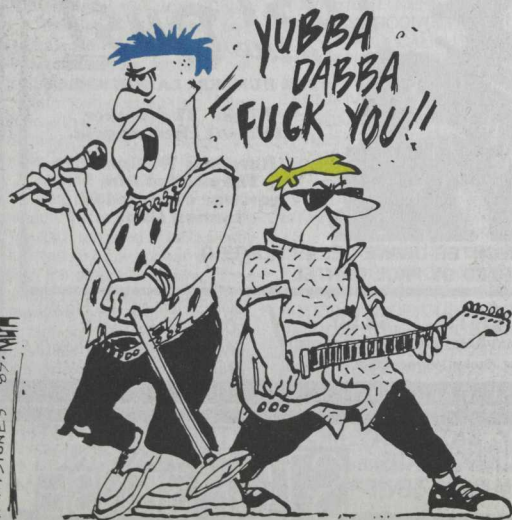
shaped vinyl. Heartbroken you place the still-cooling artifact on your turntable, put the needle to vinyl and...your ears perceive something that sounds like a musical cage match between the Sex Pistols and the Archies (with

Reggie, Jughead, Veronica, et al. getting badly curb stomped). This is something close to what Shindig winners the **Nerve Tubes** sound like.

Fronted by Steven Drake (a man with a predilection for appearing on stage clad only in a red polka-dot transparent raincoat and his trusty six-string guitar) and backed up by Onimod on keyboards, Oz playing the bass, and Mr. Bob drumming, the Nerve Tubes are more fun than a bag of plastic hammers. With songs like "Sexville" ("sex without love is sex without love is sex without love..."), "HI I.Q." ("I've got a high IQ, do you understand? Maybe you don't understand? I've got a high IQ...") and "Back From the Grave" ("our Easter song"), you'd get the impression these guys don't take anything too seriously. Drake, who writes most of the songs, finds inspiration for his ditties everywhere (i.e. "Kiss Me Carl" was written after overhearing a conversation on the bus), everywhere but in the usual stomping grounds of 'alternative' bands...politics. The whole attitude of the band on this topic could be summed up as something along the lines of "Reagan doesn't effect the way I get up in the morning." It's therefore little wonder that the big hairs have expressed some fairly

vocal doubts about this band. Primarily that these guys are just a bunch of (gasp!!) experienced musicians (double gasp!!!) who're out to take the piss out of the whole Shindig / hardcore / alternative scene.

This, according to the band, is somewhat incorrect (but only somewhat). First, they genuinely like the idea of being in a band which stands or falls solely on its live shows. They say they wrote their songs "in the time it takes to play them," and the results are often fairly precarious and only manage to 'cut it' because of the sheer exuberance with which the band plays them. Which is, of course, what the whole 'alternative scene' started out as...a reaction to the over-produced drivelt served up by the major record labels. On the other hand, as Drake pointed out on stage, the 'alternative scene' is becoming, in its own way, as conservative as the Top 40 music thing. It seems there is an idea that you've got to have spiked hair, ripped T-shirts and black leather, or else (as shown by the somewhat violent reaction of the more extreme Death Sentence/NG3 fans to the announcement of the Nerve Tubes victory). Finally, so what if these guys play in other bands? In the words of the man in the rain-



FLINTSTONES '85. RUPH

coat, "We've got to make a living too" (if it makes you any happier, think of them as people who've got day jobs they don't mind, but who'd much rather play in their band).

So what's next for the Nerve Tubes? First, they, like all the Shindig finalists (Red Herring, Rhythm Mission, My Three Sons, Death Sentence and NG3) will all be on the *Shindig: Live At The Savoy* album due out in June. With the time they've won they'll probably release a cassette, and there are rumours of a backing gig at the Commodore.

—Pat Carroll

final tainted by controversy, but they are by no means bitter.

"They were looking for a commercial band, but we didn't expect to win anyway, so we're pretty content with second place," bassist Tim said later when I horned in on their practice time (they wanted to watch the NHL playoffs) at the Plaza, home of the hitmakers. We discussed hardcore in the marketplace for quite some time, and I left feeling that Death Sentence is eager and committed enough to break to the front of Vancouver's hardcore ranks.

Their music is aggressive, loud,

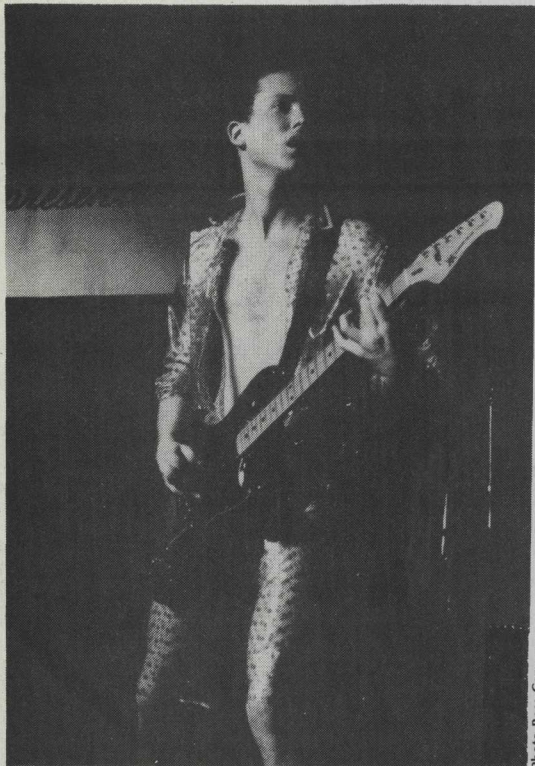


Photo: Ross Cameron

Steve Drake of The Nerve Tubes

THE SCENE OF the Crime:

The Savoy

Suspects: Death Sentence Fans and Friends

The Charge: Physically Assaulting a Helpless MC

Death Sentence pleads not guilty, charging provocation on the part of the judges. "By making their decision, the judges insulted the audience in a way, but we realize as a hardcore band that we tend to get overlooked." "Nuff said on that touchy subject. Death Sentence finished second in a Shindig

and full of idealistic energy. Drummer Doug and guitarist Pete burn with indignation when we talk about money, the upper classes, and Top 40 bands. They all talk at once when we discuss hardcore as a music form, the art of being poor, and skateboarding.

"This Death Sentence has been around as a three-piece since late October. Before that we were a four-piece, and we did a tour of California like that last summer. Before that it was different people except for Pete," says Tim. Pete adds that "the name Death Sen-

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tence has been around about three and a half years, but before we met Sid, our old guitarist, we had no connections, so we just fucked around in town, spinning our wheels so to speak. We worked harder then, but now we're more musically sound. Since Doug joined the band, our drum sound has totally changed, and we're working on more complicated rhythms."

"Like jazz-rock fusion," ventures Tim, only half-joking. At their show April 12th at the York, Pete was on shaky ground, the cold so much in evidence during our interview, practically knocking him out. Still

the band's set was so solid, so jam-packed with thrills, spills, and tempo-changes that I, for one, will attend the next show with bated breath. As Pete says, Doug is an excellent drummer and he spiced up their sound tremendously, flowing smoothly in and out of difficult speed shifts. I was also impressed with Tim's bass playing. At the speeds Death Sentence plays the bass player's timing and accuracy are crucial; Tim came prepared.

The band plans to use the studio time they won in Shindig to record three songs from a demo-tape and hope to release the result

as an EP. They are also working on a song for a local single to benefit the Food Bank. Success, in Death Sentence terms, is coming.

"You have to make some money in order to live, but my idea of success for Death Sentence is when people come out to see us and say 'Man, you guys kick ass, you really shred when you play live... That is really important to me,' says Doug.

Peter and Tim offer some friendly, yet earnest advice to upcoming hardcore bands. "The thing with a lot of hardcore bands is—and there could be more of them, and good

ones too—that somehow they figure, 'Oh, we're not going to get far anyway.' You can't expect things to happen right away, it takes a long time. Look at DOA, they've been around a while and it's taken them seven or eight years to get where they want to be. People go into it for the studs and mohawks, but that wears off very quickly. You've got to work so hard, because hardcore is picking up, and only the best bands are going to make it."

Death Sentence look like they are going to make it. It would be almost criminal if they didn't.

—Jason Grant

NO MORE MALLS!

THERE IS AN ALTERNATIVE

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POW-WOW

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THE BLOCK

CAR

IT WAS A cold Thursday night when I ventured out to interview NG3—No Gods, No Guns, No Government. I'd forgotten the address, but I sort of know the general area they lived in. So I knocked on this door, and an elderly man opened it as far as he could without undoing the ten or twenty chains bolted to the door and the adjoining wall. He thought I was a granny basher. I could tell, anyway, that it wasn't the house.

The door of the house next to it was answered by this non-English-speaking Italian woman whose hairy huband leered at me from

across the hall. They didn't know where NG3 lived either.

I found the house eventually, but most of the band had gone out to buy beer. So I just sat around talking to Neil Burns, who plays guitar and sings. He told me that the band was: Jime Nicholson on bass, Oddnoxious on drums, and John Frymire on the guitar and vocals.

Jime and Odd returned with beer in hand, and the interview began. NG3 didn't seem to have much to say about anything. They did, however, give great descriptions about drinking and lying on the beach.

Q: So what did you guys think of the whole Shindig thing?

A: "I feel completely ripped off."

"Yeah, according to what you heard, although I never heard that."

"...It's just a rumour...Perryscope was going to pull out their prize if a hardcore band won and stuff like that, eh..."

"I thought Death Sentence should have won..."

"I thought we should have come in second..."

"We'll never play a competition again."

"It's just like a beauty contest, some girls do different songs better."

Q: What about politics?

A: "John's a lot more political than we are."

I found out that John wouldn't be present for the interview. He was off tree-planting on Vancouver Island. I asked the remaining members of the band about their songs and if they had a particular favorite. They hemmed and hawed and then Neil started singing: "The amount of food we throw away is enough to feed the world." It's sort of a message song, eh?"

Q: So you guys are real careful about your food intake.

A: "What food intake?"

"Kraft Dinner and beans."

Q: So you guys don't throw stuff away then?

A: "This girl gave us this box of rotting vegetables..."

"We threw that away."

"It was a nice gesture..."

Neil adds, "They wouldn't touch them, but I ate them. Well, some of them."

What I find incredible about this band is the fact that they've only been together since October, and have only played seven live gigs, including their three Shindig appearances. They are still a really young band, and seem pretty enthusiastic about the hardcore scene. With a little bit of time, I believe they could become a fairly decent hardcore outfit.

—Julia Steele

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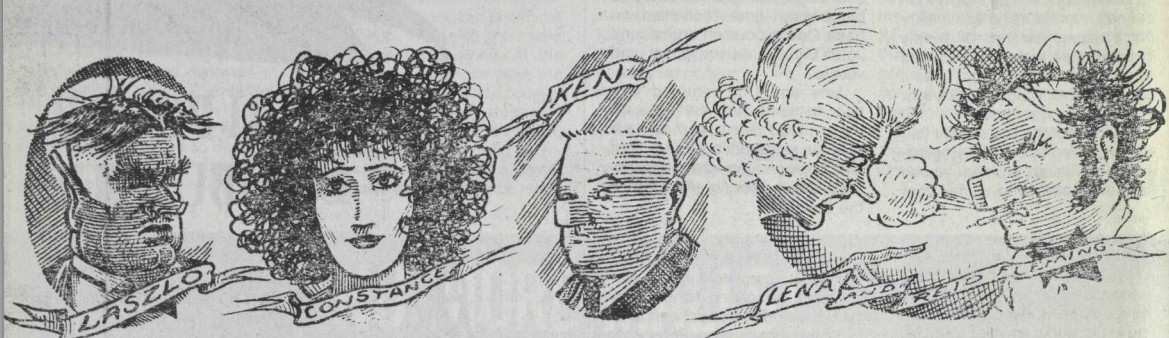
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Photography: Rosamond Norbury Hair: Cue Make-up: Gina at Cue

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Mangy Milkmen

"I want to thwart all expectations with Reid Fleming," says comic book artist David Boswell. "And indeed, even the concept of Reid Fleming sounds like a bad joke after an all-night party. What kind of character can live up to the billing: 'World's Toughest Milkman'?"

Fleming manages to fill the role quite nicely.

**C'MON, SLOB— DON'T
HIDE BEHIND THE
LADY'S COAT-TAILS**



He is short, squat, and ugly. He is invariably late with deliveries, and a complaint is likely to result only in a couple of bottles emptied into the goldfish bowl. Boswell's creation is not a very selective guy. He picks on everyone, the weak and the strong, and he has no redeeming feature. He's

an interview with Dave Boswell

so horrible you have to like him, at least a little.

In contrast to Reid, Boswell is lean and lanky. He has been interested in comic strips since he was six. By the time he was 12 he could see something was beginning to happen when he sat down to draw. His first solid attempt at a strip was called Jack Coal—Detective. Lazlo, the star of David's latest release, *Heartbreak Comics*, bears some resemblance to Jack Coal.

Boswell decided that comic strips might be worth a go, and he attempted to improve his skill by applying to the illustration course at Sheridan College in Toronto. He got sidetracked and, after enrolling in a general course, he started working on a film. He finished college, and the film, in 1974.

Lazlo emerged from the sketchbook on July 2nd, 1975. He is a lover in the European tradition, because, as Boswell quips, "you never hear of great Canadian lovers."

Boswell's two leading men are cut from radically different cloth. It is impossible to compare Reid and Lazlo. Though they cross paths, they exist on completely different planes, and move in markedly different settings. Reid Fleming operates in simple geometric sets that emphasize action through understatement. Lazlo lives in a world full of gradations of shadow and line.

After Lazlo's appearance Boswell was forced, of economic necessity, to work as a darkroom technician. But in 1977 he heard that the *New Yorker* was paying \$600 for a cartoon. He submitted comics to the *New Yorker*, *Playboy*, *Esquire* and the *Village Voice*, but without success.

As for the *Georgia Straight*, David claims "I had

never heard of it." Nevertheless, a one-page Lazlo strip was accepted for publication in the *Straight* on November 1st, 1977. Lazlo enjoyed some success and Boswell did nine or ten strips before finding the money too little, and the work too much, and quit the paper.

It wasn't long before Boswell was back at the *Straight* doing a column under the name Bud Larsen. He also did a compendia with Rand Holmes, creator of Harold Head, and Doug Bennett, who these days plays a lot with slugs. They did a number of columns and Lazlo reappeared, soon to be followed by Fleming, who appeared in June, 1978, some nine months after he had emerged from Boswell's sketchbook.

Reid Fleming was an immediate hit and ran in the *Straight* for nearly a year. Boswell quit the *Straight* to concentrate on finishing what he hoped would be his first full-length comic book, *Heartbreak Comics*. But *Heartbreak Comics* proved too demanding, and Boswell quit before it was more than a quarter done.

Meanwhile, there had been a coup at the *Straight* and Boswell found he could not return. In desperation he decided to do a Reid Fleming book, and in the fall of 1980 he released *World's Toughest Milkman*.

For Boswell, the year spent on Fleming was an invaluable experience. "I published it myself, in total ignorance. I learned quickly though, and I broke even six months after it was released."

Boswell printed 10,000 copies, and the run was all but sold out by 1983. In the meantime, Boswell spent some time relearning perspective before again tackling *Heartbreak*. The plan worked and

**I'M NOT A SLOB—
I'M HUNGARIAN!!**





last spring Lazlo appeared in his first book. Since then, sales have been steady.

The release of *Heartbreak* brought out a bunch of old and new Fleming fans. The demand has been such that the *World's Toughest Milkman* will be reprinted. As well there is a new Reid Fleming in the works and that should appear in about a year.

Boswell's attention to perspective and his experience behind a camera have given him the tools to set up his unique view of the world on paper. Although the new Fleming will maintain its style, it will benefit from Boswell's new ap-



Boswell is stoic about the whole thing. "I was kind of relieved. I didn't really like the script. They wanted Reid to be more sympathetic. That's just not Fleming. He's a complete asshole."

That wasn't Fleming's only flirtation with fame. In 1982 the *L.A. Times Syndicate* indicated an interest in running Fleming as a daily strip. Again the milkman's uncanny abrasiveness got in the way. "I couldn't see Reid staying tough in the dailies. My main interest is in the full-page strip."

It appears the idiosyncracies of his characters may keep Dave Boswell out of the mainstream of comic strip creators. And with the demise of

"They wanted Reid to be more sympathetic. That's just not Fleming. He's a complete asshole."

proach to perspective. "All the panels will be the same size. You can't fake it, you have to plan the set to be able to project it, especially the size of the figures. I see the strip in a parallel relationship to film, in fact 1 to 1.33, which is the original 35mm film size. You can create a perspective equivalent to that offered by any lens focal length. In essence, I'm shooting the book with four lenses."

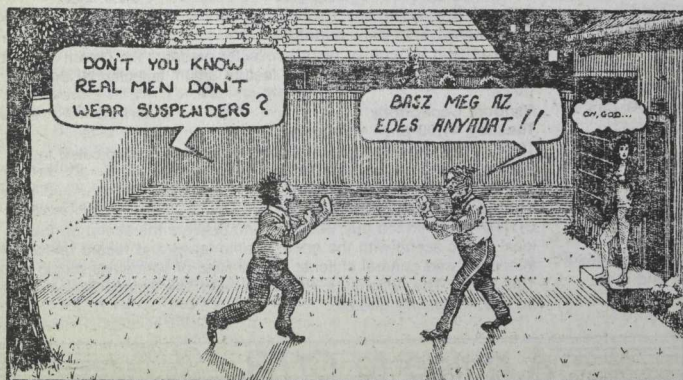
Fleming just had a direct relationship with movie making. Dave Thomas of SCTV took an option on Reid Fleming. A script was written and a provisional cast was planned. Thomas was to play Fleming, with cohort Katherine O'Hara as Lena and Dan Ackroyd as Mr. Crabb. The whole thing went to New York where it did well until MGM head honchos Freddy Fields and Frank Yablun got wind of it. And that was it for Hollywood.

head shops, underground comics have lost one of their major outlets. Fortunately, in the U.S. at least, the alternative distribution channels are beginning to establish themselves. Reid Fleming and *Heartbreak Comics* are being distributed by Last Gasp and Bud Plant in California, while Capitol City Distribution of Wisconsin concentrates on Mid-West and Eastern alternative markets.

In Canada, most distribution services are monopolized by a very few companies, which makes it tough if your comic creations are a bit bizarre. But whatever the pressure, Boswell fans can rest easy. Reid is not going to stop being a jerk, and Lazlo will continue to practice his sleazy love life. And, as always, the last word belongs to the *World's Toughest Milkman*:

"I thought I told you to shut up."

—David Firman



* TERRIBLE HUNGARIAN CASE

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SOME HIGHLIGHTS

May 2
The Itals
Don Carlos
Roots Radics

May 3-4
Mango Dub

May 15-18
Rock Angels

May 24
Etta James

May 25
Barney Bentall

May 27-29
ZULU REVUE
Enigmas
Go Four 3
Slow

May 30-June 1
Twinkle Bros.

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P R O G R A M

WEEKDAY PROGRAMMING

Program titles in boldface have descriptions below schedule.

7:30 am	Sign-on	5:00 pm	Powerchord (Tuesday)
8:00 am	Isomatrix (Monday)	6:00 pm	Dinner Magazine
10:00 am	Wake-Up Report—news, sports and weather.	6:00-6:10	Dinner Report—news, sports and weather
	Morning Magazine (Tuesday to Friday).	6:10	Generic Review
	10:00-10:10 Breakfast Report—news, sports and weather.	6:13	*Insite
	10:10 Generic Review	6:22-6:35	Daily feature: comedy, poetry, UBC issues and lots more
	10:25 *Insight editorial feature	8:00 pm	High Profile —Music feature.
	10:40-11:20 *Public Affairs	9:00 pm	Jazz Show (Monday)
1:00 pm	Lunch Report—news, sports and weather.		*Where The Action Is (Wednesday)
2:30 pm	Skipping Out	11:00 pm	Random Cacophony (Tuesday)
4:30 pm	Afternoon Sportsbreak		Mel Brewer Presents (Thursday)
4:35 pm	Party With Me Punker (Wednesday)	4:00 am	Sign-off

WEEKDAY PROGRAMMING HIGHLIGHTS

AN ASTERISK BESIDE THE NAME OF A SHOW INDICATES COMMUNITY-ACCESS PROGRAMMING. IF YOU HAVE AN IDEA FOR ANY OF THESE PROGRAMS OR WOULD LIKE TO PARTICIPATE, PLEASE DROP US A LINE.

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Isomatrix

Monday, 7:30 - 10:30 am

A magazine format show devoted to poetry and music.

Generic Review

Mon. - Fri., 10:10 am & 6:10 pm

The lowdown on local entertainment: movies, theatre, dance, literature - you name it, we review it.

*Public Affairs

Tues. - Fri., 10:40 - 11:10 am

Two 15-minute features each day, presented by groups such as Students for a Democratic University, Students for Peace and Mutual Disarmament, Amnesty International, and by CITR independent producers.

Skipping Out

Tuesday & Thursday, 2:30 pm

Lectures that you were too lazy to sit through yourself, from UBC and around Vancouver, presented in their entirety. This month you'll hear:

May 02 Prof. Samuel Ho on "Possibilities for Foreign Trade in China"

May 07 Dr. Paul Marantz on "Peace Issues and the New Soviet Leadership"

May 09 Beverley Anderson-Manley on "Women and Development"

May 14 Joseph Latakomo, editor of the 'Sowetan', South Africa's largest daily newspaper

May 16 TBA

May 21 Ruth Mompoti, vice-president of the African National Congress

May 23 Ruth Mompoti, Pt. II

Powerchord

Tuesday, 5:00 - 6:00 pm

Vancouver's only true metal show, featuring the underground alternative to mainstream metal—local demo tapes, imports and other rarities, with weekly album give-aways.

Party With Me Punker

Wednesday, 4:35 - 5:30 pm

A solid hour of 100% punk tunes, live cuts and info from the earliest punk to the latest hardcore. With host Mike Dennis. This month:

May 02 History of L.A. Punk, Pt. II

May 08 Frankie Goes to Surf City

May 15 Locals Only

May 23 Ramones

May 30 "Suburbia" Soundtrack

The Jazz Show

Monday, 9:00 pm - 12:30 am

Vancouver's longest-running prime time jazz program, featuring all the classic players, the occasional interview, and local music news. Hosted by the ever-suave Gavin Walker. This month's 11 o'clock features:

May 06 Pre-Weather Report: the last two solo LPs of Joe Zawinul and Wayne Shorter

May 13 Elmo Hope, Neglected Genius: his first sessions with trio and quintet

May 20 Miles Davis' "Porgy and Bess"

May 27 Art Blakey's "Free For All": the last session of the Wayne Shorter, Freddie Hubbard, Curtis Hubbard, Curtis Fuller band

*Where The Action Is

Wednesday, 9:00 pm - midnight

Each week a Vancouver record collector presents the cream of his or her collection. At 11:00 pm: a feature album selected by the guest.

Random Cacophony

Tuesday, 11:00 pm - 1:00 am

The second radio show in the history of civilization dedicated to solving all of the world's problems.

Mel Brewer Presents

Thursday, 11:00 pm - midnight

CITR's resident nice guy, Jason Grant, delivers the scoop on the local music scene with the newest demo tapes and record releases, interviews and general chitchat on the state of Vancouver music. This month The Actionauts, Phil Smith and The Animal Slaves will be among Jason's guests.

M G U I D E

WEEKEND PROGRAMMING

Saturday

7:30 am - noon

The Altered Alternative Show

CITR proudly (hesitantly) presents a record-breaking 4½ hours featuring interviews with local celebrities, man-in-the-street opinions and lots and lots of requests. Rated general.

Noon - 12:08 pm

The Brunch Report - news, sports & weather.

12:08 - 4:00

The Playlist Show

Join CITR's music directors for a taste of the newest and hottest releases from around the city, the country, the continent and the world. CITR's top 40 demo tapes, singles, EPs and LPs are counted down, plus new releases that have just arrived.

4:00 - 6:00 pm

The African Show

A program featuring African music and culture with hosts Todd Langmuir, Patrick Onukwulu and Dido. Tune in for the latest news from Africa, plus these special features at 5:00 pm:

May 04 Mandingo with Herbie Hancock

May 11 African Reggae

May 18 Unknown Nigerian Bands

May 25 Franco and the T.P.O.K. Jazz Orchestra

6:00 - 6:30 pm

Saturday Magazine

News, sports & weather, plus Generic Review, analysis of current affairs and special features.

6:30 - 9:30

Propaganda!

An eclectic mix of interviews, reviews, music, humour, spoken word, Today in History, High Profile, and other features. This month's highlights include: an interview with Allen Ginsberg (May 5), Parts 5-8 of "A Hitchhiker's Guide to the Galaxy," features on the Asia-Pacific Festival and Radio Picnics (live poetry readings).

9:30 pm - 1:00 am

Pajama Party

Your hosts Mike Mines and Robin Razzell present the not-so-often-heard aspects of the CITR musical spectrum: ambient music for snoozing, upbeat tunes for making popcorn or pillow fights. At 11:00 pm: CITR's #1 Playlist Album.

1:00 - 4:00 am

Tunes 'R' Us

New and Improved? Featuring How-to with Handyman Bob and Goove-Jumping.

Sunday

8:00 - noon

Music of Our Time

20th Century music in the classical tradition—Mahler to Mederna, Scriabin to Xenakis, all styles, media and nationalities. Summer hosts: Bill Hobden and Lynn Price. May highlights:

May 04 Villas-Lobos' "Bachianas Brasilieras No. 5"

May 11 Philip Glass' "A Gentleman's Hour"

May 18 Preview of "Kalends," Cassation Group's new opera

May 25 Luciano Berio's "Vissage"

Noon - 12:08 pm

The Brunch Report - news, sports & weather.

12:08 - 3:00 pm

The Rockers Show

With 10 years experience under his belt, George "Reggae Family Man" Barrett brings you the finest in roots, rockers, toasting and dub, from Jamaica itself and from England and North America. Reggae High Profiles at 1:30 pm:

May 05 Linton Kwesi Johnson

May 12 Bob Marley & The Wailers Memorial

May 19 Steel Pulse

May 26 Black Uhuru

3:00 - 4:30pm

Soul Galore

Focusing on Black-American popular music of the 20th century, this program takes you from the birth of the blues through doo-wop, soul and funk, from Massachusetts to California and everywhere in between. This month:

May 05 New Orleans' Minit Label

May 12 The History of Harlem's Apollo Theatre

May 19 Female R'n'B Singers

May 26 Brooklyn Doo-Wop *

6:30 - 8:00 pm

Neither Here Nor There

Relevance? What Relevance? Music, interviews, comedy, and readings of prose and poetry. Hosted by: Chris Dafoe and Paris Simons.

8:00 - 9:00 pm

Sunday Night Live

Jacques Major presents your favourite vinyl heroes captured on tape in their truest element - the live performance. In May you'll hear:

May 05 Peter Hammill

May 12 U2

May 19 Miles Davis

May 26 John Cale

9:00 pm - 1:00 am

Fast Forward

Yet another alternative to CITR's general "alternative" sound, Mark Mushet gives you the latest and most exciting in the world of experimental, independent, minimalist, electronic, avant-garde sound by non-mainstream musicians. This month's features:

May 05 Paul Dolden previews his latest electro-acoustic work "Veils", studies in textural transformations.

May 12 Trevor Wishart's intense and innovative soundscape "Red Bird", a 1977 tape composition, described as a political prisoner's dream.

May 19 TBA

May 26 Crammed discs - a look at this Brussels-based eclectic music label.

1:00 - 4:00 am

Ken Jackson's Early Music

Music from the Renaissance and Baroque periods, presented at an appropriately early hour. May's features:

May 06 Purcell; Palestrina; Mozart; De Lassus; Muffat; J.S.Bach

May 13 Monteverdi: Orpheus (complete opera)

May 20 Frescobaldi; Dufay; Byrd; J.S.Bach; an interview with Edward Turner, harpsichord builder

May 27 Vivaldi; Destouches; Holborne; Purcell; J.S.Bach; Part II of Edward Turner interview



SLOW

What does *Slow* mean?

Slow (slo) adj. 1. not fast or quick.

2. sluggish; naturally inactive.

3. dull, not interesting.

4. a frenetic explosion of loose, fun adolescent energy
not necessarily confined to a concert stage;
a spontaneous noise.

The answer is 4. An analogy may help to explain. Imagine, if you will, test tube jumping beans raised on a diet of amphetamines by a team of punk rockers with psychedelia virus, locked in a room with a record collection featuring The Jackson Five, Bad Attitude, Iggy Pop, Alice Cooper, the Ramones, AC/DC, and the Rolling Stones. Then take those same addled beans and give them musical instruments cranked up

to 11. Five or six times a week let them practice in the "Terrible House of Sickness." What you'll end up with is fast and scary enough to be a ride at the PNE.

When they're sitting still the members of Slow don't look like much of a menace to society. All are between 17 and 20 years old and look so normal that they could walk through Whalley

without being beaten on. Tom Anselmi, the singer, has long, curly blond hair that any Led Zeppo freak would be proud of. Steve Hamm is the biggest band member, the better to reach those low bass notes. The drummer is Terry Russell. He looks just like someone you went to high school with, but you'll be damned if you can remember his name. The guitaring duties are shared by Russ, a recent addition to the group,

and Christian. Neither plays lead or rhythm; they both just play guitar.

I've met people who hate this band, and for a very good reason too: they just make a bunch of noise. What these people don't grasp is that Slow make *great* noise. To make great noise the members of a band must be locked in on the same wavelength to the extent that the band as a unit has its own consciousness, separate from each of the individual members. Slow's mind is ideally suited to playing 'stupid music.' The (early) Ramones come to mind as the most obvious band of this type.

Slow formed over a year ago, although the band's roots go back to almost the beginning of time. Steve, Terry, and Christian have known each other since kindergarten. Tom has lived in a variety of locations throughout North America before settling in Vancouver's East End. Apparently the group came together on the beach, which the guys describe as their real home.

Slow's first paying show was in February 1984, Stalag 13. Rumours immediately began to spread about their stage presence, which the word 'manic' doesn't begin to describe. Slow manage to stay in touch with their audience by leaping into the midst of them as often as possible. This is facilitated by a low stage like the Commodore Ballroom's. At the York Theatre only Tom was able to leap off, even though the guitar players took several runs at the edge. They always managed to stop in time, although not before the audience moved back and tensed up for the impact that loomed. Naturally the drummer has to stay put. The rest of the band reportedly shackle him to his seat, so he takes out his exuberance on his drums. "Half of the thrill of performing is

not knowing whether you're going to make it through the set." The members of Slow all display that lack of concern for personal safety that is basic to adolescence and central to pure rock.

With all the energy the group expend jumping and lurching around, their sets usually don't extend to more than 45 minutes or an hour. This is probably just as well because too much of a good thing is never healthy.

A band with this type of independent existence can play as sloppy and loose as they like—if someone makes a mistake, everyone else follows along. The Rolling Stones are probably the

"Sounded just like Robin Hood kind of music."

world's best at this. Coincidentally, Slow currently perform a cover of "Gimme Shelter" during their set, and they deliver it with a vitality that Mick and the boys lost years ago.

The band does few covers, but those they do perform are carefully chosen. Alice Cooper's "I'm Eighteen" is one of the better songs written about adolescent angst, a subject that all of Slow's members seem acquainted with. The band also loves Motown and soul (Steve described the recent James Brown concert as a "religious experience"), so their cover of "Heatwave" is not surprising (even though it is a treat).

The band members all collaborate to write songs. (There's that collective consciousness again). Their method of songwriting suits the

band's style: they keep jamming until a riff pops up that everyone falls into. Each song then develops to its proper length. Songs that don't quite click—or worse yet—are boring, are rapidly turfed out to be replaced by another. Slow is always in a constant state of development. As Tom says, "Life is too short."

Slow's first recorded work, "The Night Before" (not the Beatles song) was included on *Undergrowth 84*. The band now hates that song and no longer performs it, although they recall the recording session that produced it fondly. A four-track cassette deck turned someone's living room into a studio for a session that would have lasted longer if the neighbours hadn't become irate.

"I Broke The Circle" is Slow's latest recording, on the Zulu label. It begins with a spastic, lurching instrumental thrash that "sounded just like Robin Hood kind of music." The song then breaks into a heavy and funky riff that is reminiscent of the Troggs, as in Tom's vocal track. The single is backed by "Black is Black" (not the Los Brevos song), which indicates that, although Slow can write songs never before known to mankind, their titles have a certain familiarity. The band hopes to record an EP in early May, using the proceeds from their live shows to pay the costs, with help from Zulu. What if there still isn't enough money? "We'll take back our empties," says Steve.

Slow plans to tour this summer, heading South to find bigger and better beaches. Try to see them perform before they go. You may be stunned and overwhelmed or you may be revolted (if you're the delicate type), but you won't be bored.

—Dave Watson

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Paul Dolden

This month we continue our look at some of Vancouver's young composers with Paul Dolden; musician, composer and member of new music ensemble, The Cassation Group.

At 29, Dolden has already received a number of national and international accolades for his composition: CAPAC's Hugh Le Cain Award, 1982, 1984; the only prize given in the electronics category of the 1984 CBC National Radio Competition for Young Composers; First Mention at the 1984 Bourges International Electro-Acoustic Festival.

His pieces have been performed in Canada, Australia and France, and broadcast on CBC's "Two New Hours," on CFRO, and on both "Music of Our Time" and "Fast Forward" on CTR.

—Jay Leslie



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DISCORDER: When and why did you first take up an instrument?

DOLDEN: When I was twelve years I took up the electric guitar because I was excited by the music I heard on the radio. My brother and I also got a reel-to-reel tape recorder about this time. However, music for me was just a hobby, not something serious.

DISCORDER: When did you start getting serious with your music?

DOLDEN: Around the age of fifteen, I was taking lessons from various people who introduced me to the art of improvisation, especially in the Blues. Later, I began playing rock music in high school bands. After a while, I became bored with rock music so I started listening to jazz.

DISCORDER: When did you start listening to classical music?

DOLDEN: By the age of eighteen I was listening to the music of Bartok, Stravinsky, and Schoenberg. Originally, I listened to them with the idea of just expanding my knowledge of music in general. Slowly, I started to become excited about composition rather than performance, and I started listening to composers such as Xenakis and Penderecki, whose sound I could identify with.

DISCORDER: When did you decide to devote your life to music?

DOLDEN: By the age of twenty I knew music was going to be my life's work. At this time I was halfway through a liberal arts degree at Simon Fraser University so I decided to finish the degree, and do music on the side. I took some courses with Barry Truax of the Communications Department at SFU so I was able to work in the Sonic Research Studio and on the Computer Music System.

DISCORDER: What did you do after receiving your degree?

DOLDEN: I produced a few finished compositions, and I laid the groundwork for returning to SFU for a Master's degree in Contemporary Composition. SFU didn't formally offer a degree in composition, so with the encouragement of Barry Truax, Owen Underhill, David MacIntyre and Martin Bartlett (Ed. Note: these people are on the staff of SFU's Centre For The Arts) I designed a Master's degree program "by special arrangement." A degree by special arrangement refers to a program of study that doesn't formally exist but the facilities and personnel to complete the program are available.

DISCORDER: What areas of composition does your degree cover?

DOLDEN: My degree covers computer music, analog synthesis, acoustic composition, and psycho-acoustics. Psycho-acoustics involves the study of acoustics and the perception of sound, which made it one of the most important courses I studied.



'serious' or 'art' music has lost touch with any sense of the physical—that is, how sound affects our bodies, ears, and minds—while 'popular' music lacks any intellectual substance. In both cases, the structures and ideals are out of touch with the realities of our mind and bodies. In my music, I am trying to use forms in which a deeper understanding of hearing, touch, vision, speech, and perceptions of time and space are fused with intelligent structures. These structures transmit my music with force and directness so both mind and body are moved.

DISCORDER: How do you view the role of technology in art?

DOLDEN: I think the role of technology in the arts is not understood by most artists. So far, the tape studio, audio, computer, film, video television, and radio technologies have been used as complex toys to seduce or mystify the audience or as a passive medium. For example, many artists only use microphones to make sound louder. I view contemporary communication technology as a TOOL for facilitating human play, and creative potential. This tool has specific limitations, biases, and potentials; moreover, technology can not replace human intelligence. It is up to the individual artist to come to terms technically, and aesthetically with technology so it becomes a tool for the artist's personal expression.

DISCORDER: What ideas does technology emphasize in your music?

DOLDEN: Technology emphasizes two important ideas. The first is that audio equipment or the sound system can be used to present sound with a directness and power that is unattainable with alternative sound sources such as acoustic instruments. Likewise, the sound system can shape acoustic space with a precision that can never be achieved by other sound sources. The second idea is that electronic music is not an extension of any instrumental idiom. I think electronic music requires new ears, new structures, and a new understanding of sound production and perception. I know electronic music can create musical experiences we have not yet imagined but almost all electronic music is just an imitation of the gestures, structures, and sound of acoustic music. For electronic music to have any validity as an art form it should expand our sonic imagination, and our sense of structure.

DISCORDER: What are you presently working on?

DOLDEN: Right now I'm finishing two pieces. One piece will be for solo tape and the other for recorder with tape. These new pieces involve an increased concentration upon developing a musical language based on timbral or tone colour evolution. This evolution of timbre is achieved by using a large number of tracks—between two and three hundred. Each track changes timbral direction independently; however, the overall colouristic goals for the entire sound mass is also determined. The net result is a constant evolution of sound in which the listener can immerse himself, and enjoy the subtleties of colour change. In fact, both pieces are inspired by the idea of entering a new world—in this case, a sound world—that surrounds and bathes the listener. Like all environmental stimuli, the listener can freely drift from one part of the sensation to another. However, the sheer density of sound stimuli prevents the listener from dealing with all the details simultaneously.

DISCORDER: Any local performances of your music in the near future?

DOLDEN: I have produced a cassette of *The Melting Voice*... *Turning and Turning in the Widening Gyre*, *Asthenosphere*, *Chiaroscuro*, and *Chiaroscuro II*. The cassette runs about eighty minutes, and includes program notes for the five pieces. You can get a copy of the cassette by sending \$8.00 to: Paul Dolden, 3123 Daybreak Avenue, Port Coquitlam, B.C., V3C 2G5.



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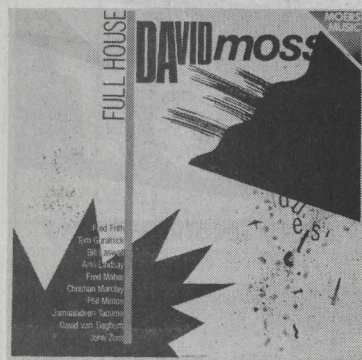
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VINYL VERDICT



David Moss Full House Moers Music (FDR)

Who, exactly is this Moss man? I'm not sure myself, but he certainly keeps heavy company. Assembled on this crisp disc are some of New York's most creative players—among them, bassists Jamaaldeen Tacuma and Bill Laswell, percussionist David Van Tieghem, Freds Frith and Maher, and also Arto Lindsay, to name six. The record consists entirely of duets between Moss and each of his guests, and thus, we have nineteen pieces from eleven musicians. Fifteen of these are recorded live in the studio, i.e. with no overdubs, and the result is forty minutes worth of fun.

There's nothing here to whistle to, but plenty to listen to: caution, not to mention song structure, are pretty thrown to the wind. What we do have, is not so much a set of songs as an eccentric collection of brilliantly playful (and brilliantly played) textural exercises. Most of the album sounds a lot like bubbly babbling; indeed, overall, it has a distinctive and surprisingly homogeneous sound. This, I suppose, we can attribute to our host, Mr. Moss, who serves up tasty tidbits of wood, water, metal, plastic, pods, small electronics, and Bertoia Sound Sculptures (?) as well as more standard fare such as drums, percussion, and voice.

Hearing this record is a joyful experience although, should you do it at loud enough levels, your neighbours, once they figure out that it's a record, might want to have you locked up—if not for seeming insane, then perhaps for scaring their pets away. But seriously, I think you'll like this disc. I know I do. Just don't expect anything conventional. Interesting, inventive, and also amusing, *Full House* is a chaotic delight.

—Don Chow

Poisoned EP

It's hard to believe that a year has passed since Poisoned first emerged in Vancouver with their ten-song demo tape. Since then the band has trimmed down to four members and tightened up through live performances and frequent rehearsals. Now, finally, a new six-song EP has been released.

The most outstanding feature of the new record is its production, which is much cleaner and punchier than the first release. The drumming comes off particularly well, giving Taylor Nelson Little's hard work the prominence it deserves. Art Bergmann's voice is much more distinct as well.



Three of the songs on the EP are new, while the other three are re-recorded versions of songs from the demo tape. Let's do them first. Be warned that my fondness and familiarity with the first tape makes an isolated and impartial judgement highly unlikely.

"Emotion." Although this is a pretty good alternate version of the song, the first recording remains of the definitive version. It has a little more (ahem) emotion.

"It Won't Last." Despite the loss of some of Bergmann's throaty growl and the substitution of synth for guitar in the break, this version's clarity and drive make it about equal to the original.

"Yellow Pages." I like this version better for the same reasons and with the same reservations as "It Won't Last," although, obviously, in different proportions.

That takes care of those versions. Fortunately, the new material comes off much better, matching or surpassing the best off the first tape.

"Pretty Beat." Tom Upex's synth playing is great. A really effective merging with the equally

great guitar would be aided by a slight increase in the volume of the latter. Other than that, I love this one. Lyrics and drumming are grade A too.

"Yeah I Guess." I love it when Art is angry, bitter and cynical all at the same time. Voice and guitar dominate the mix and variations on them, and expand the song, which has few lines. (But they're good ones). "Yeah I guess I've got the time to make a loan/How much interest is there if I take you home?" I'm going to buy a car so I can drive around fast listening to this one all summer.

"Guns and Heroin." This one is great too. Tom Upex plays an abstract jazz-like grand piano altered with heavy echo effects (somewhat like Bowie's *Alladin Sane* album) that rises above the other instruments perfectly, and Art does some great screaming.

"Guns and Heroin" and "Yeah I Guess" would be worth buying the EP for, even if all the other songs were Gregorian chants performed on kitchen appliances.

I think it's obvious that I really like the EP. Still I have a few negative comments. 1.) Murry Andrichak's basswork is usually so buried that it only works subliminally. 2.) For some reason Art's guitar work seems mixed down a little (with "Yeah I Guess" being the exception that proves how much more effective it could have been). The alternate versions of the earlier release in particular seem slightly over-produced, perhaps because I prefer Poisoned when they're basic, raw and angry.

Other than those quibbles the new EP has a great beat and you can dance to it. I give it an 85, which means you should buy it. Immediately, if you aren't busy right now.

—Dave Watson

Richard Thompson Across A Crowded Room Polygram

The Scene:

A recent Fairport Convention reunion concert in Wolverhampton, England. An avid Richard Thompson fan meets his hero backstage:

John: "When are you going to play Brum, Thommo?" (N.B. Brum = Birmingham).

R.T.: "Probably in May, John."

John: "Fuck off! We'll all be dead by then." Exit John in disgust.



Obviously an artist who commands such respect form his most loyal fans is worthy of

attention.

My own introduction to Thommo's music came relatively recently, when I was given a tape of the *Hand of Kindness* albums, together with an insistence upon my attending one of his concerts at the earliest opportunity. This arose in February 1984, at the Vancouver East Cultural Centre where his solo show was superb, culminating in his rendition of Duke Ellington's "Rockin' in Rhythm," making the acoustic guitar sound like the whole orchestra. To sample the excellence of his solo shows, listen to his *Smalltown Romance* album.

The new album contains much of the usual Thompson fare, with many melodic dirges expressing, in his customarily articulate manner, the futility of "love" on such tracks as "When the Spell is Broken."

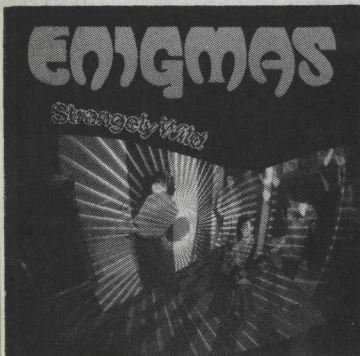
*'The love letters you wrote
are pushed back down your throat
and leave you choking'*

and "Love in a Faithless Country," and delving deeper into bitterness on "She Twists the Knife Again."

There is some light relief, too, with "Fire in the Engine Room," "Little Blue Number," and the delightful, light reggae beat of "You Don't Say."

The album closes with the appropriately haunting "Ghosts in the Wind." Perhaps we will all be dead by May...

—Steve Edge



Enigmas Strangely Wild Zulu

"Sure, I understand. No problem, I'll have it ready next month. Bye."

#x=t@\$/t editors! My first rewrite! I knew I should have checked my bio-rhythms this morning. How the hell am I supposed to write a critical Enigmas review?

Three weeks later...

Alright, I've locked myself in a room with the Enigmas' EP for over 98 hours. How come I still like it? Is it because of the "hey-man-like-far-out" album cover? Is it because of the comprehensive lyric sheet, written in Enigraphy by guitarist Mike Davies (and incidentally, pilfered from an album by 70's nobodies Babe Ruth)? No. It's because of the great music. Purely and simply put, it's a quality album.

Zulu Records and the Enigmas have invested plenty of time and money into this, and even now, the effort is paying dividends. The Zulu Revue bolstered the Enigmas already solid position as

cont. ►

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from p. 19

one of Vancouver's top two or three live acts, and the EP is well into its second pressing at the time this is being written. The Enigmas aren't really competing with anybody for the psychedelia market in Vancouver, and consequently, they are a BIG THING.

But wait! I'm gushing again—that's why this review is in May instead of April—let's talk about the Enigmas one big liability: the 60's-psychedelic-revival-tag. The band unabashedly admits that they want to expose people to the psychedelic sound of the 60s, and they want their original music to reflect this. Most so-called "Paisley Underground" bands disassociate themselves from the term psychedelia and, as such, critics take milder shots at their derivative rock and roll.

Psychedelia, in my books, is merely a word. It conjures up visions of bands like the Seeds, Jefferson Airplane, and the Misunderstood, playing in smokey halls, or equally smokey parks, with the crowd drinking electric kool-aid and aural anarchy swirling through the air. That's psychedelia to me. The Enigmas are more a rock and roll band and, while the music is infinitely better than even your above-average bar band, they could better serve themselves by calling a spade a spade.

Psychedelic sounds do creep into this EP, especially on the title track, but all-out speed sounds like "Windshield Wiper" and "A Bit Too Far" are my personal favorites, and carry the band's style to the hilt. The Enigmas are a good band, under any name or description, and this EP should serve as testimony to one of Vancouver's finer musical moments.

—Jason Grant

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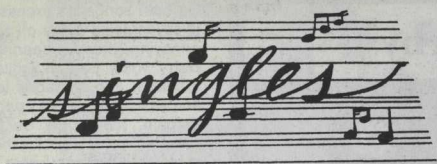
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O.K. So the David Lee review was not acceptable (well at least to one particular U. hill student who probably has nightmares about Van Halen taking him off on a lost weekend and fixing him up with Darby Mills and her pet German Shepherd). Well anyways, I'm back and you can bet that I'm trying to do better by each and every one of you this time around.

MADONNA - Crazy For You

Many years ago a few friends and I had a saying, "When in doubt about making out, put on" Then you'd fill in the blank with your favorite love song or romantic ballad. I think the new Madonna single "Crazy For You" fits this mould quite well (if you're aged 14 to 16 and live in Slurry, sorry, I mean Surrey). Simply a beautiful melody blended with Madonna's I'll-sleep-with-your-boyfriend-if-you-won't vocal style. Quite frankly though, I'd say keep your distance. If you see her up close you just might blow chips.

STRAWBERRY SWITCHBLADE - Michael Who Walks By Night

Let's get serious. Are we really getting so lame that stuff like this actually occupies our airwaves? Welcome to the Peppermint Lounge indeed. Beautifully breathy female vocals backed with melodic but repetitious music is what we have here. It's so incredibly limp that you almost feel sorry for them. Sounds more like Strawberry Carebears, at least to these ears.

TOY DOLLS - She Goes To Finos

Now I know a lot of people are going to hate me, but God the Toy Dolls are annoying. Even more annoying is the re-release of "She Goes To Finos." I guess they want to get the people they didn't bug the first time. What we have here is a cross between the cast of *Starstruck* and Tony Basil. It should be called "She Goes To Tofino." Sorry, I can't stand to go any further.

THE NEW CHRISTS - Like a Curse

OK, now we're smokin'. Some more Australian boys, trying to break the North American market, and they just might do it. Raw vocals oversee the garage band sound of this import. The record's got a very "live" sound, direct from the garage next door, and the band is tight without being overly slick. As Howie Meeker would say, "You gotta like that."

BLURT - White Line Fever

This song could have been great if only it had been shorter. I'm getting awfully tired of 12" extendo mixes and bonus singles. Sorry, I'm straying. Anyways, there are some great sounds on this single. Excellent, off-beat sax solos mixed with sporadic, but well placed, guitar leads and rhythms. All of this, including the screaming vocal, is held together by a natural rhythm section (no Linn drums here kids). Although it's a song that could be at home in any seamless-mix discos, it's better than most.

—Garnet Harry

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ROOM NINE - Six Song Demo

I had not heard anything of, never mind anything by, this Seattle band before this tape was dropped into my lap. At this point I'm looking forward to hearing more.

Room Nine managed to put together an interesting tape, full of light and dark, blending stately and sombre rhythms with ringing guitar and harmonies. What emerges from the shadows is a vaguely psychedelic sound with enough hooks and bite to stand up to repeated listening.

The tape features four studio tracks and two live recordings. In the studio Room Nine have developed a carefully layered sound that contrasts the two sides of the band. On stage they seem more straight ahead, as the sound is stripped of backwards guitar, and punctuating percussion, and catchy vocal effects, and as the layering breaks down and is replaced by a more direct, intense attack.

This tape reminds me of the first REM LP, not for any real similarity in sound, but because both have enough up front to encourage further investigation, and enough depth to make that investigation worthwhile.

ROCKY CRAIG - Boppin' Tonight /What You Got Is What You See

It was during the rockabilly revival—six months of Brylcreem, tattoos, and rockin' and boppin'—that I first saw Rocky Craig. It was the night the Stray Cats first played Vancouver, and after Brian Setzer's

mangling of the sweetness of the country roots and the soul of the blues roots of rockabilly with overblown guitar—hero histrionics Rocky Craig was a breath of fresh air: sincere, unassuming, able to bring the heart of the music out without becoming a cartoon manifestation of the Myth of American Teenage Rebellion.

A couple of years have passed since then and, while the pompadoured and leather jacketed pretenders have scuffled off, Rocky Craig is still at it, albeit with a new band.

"Boppin' Tonight" is fuelled by a vaguely sinister guitar line laid over a standard 'billy dance beat. Craig is relatively restrained, instead of whoops, howls or screams (why do so many rockabilly bands want to recreate the last 30 seconds of "BeBop A Lula"

over and over?) he lets the tension in his voice give the song its edge.

"What You Got Is What You See" is more country-tinged, and nicely accented with some sonorous slide guitar.

On the whole, a pretty good effort.

DUANE BARRY - Statements of Sound/Style

The results of the one-man basement tape (or bedroom tape, for all those apartment dwellers) are always interesting. A mixed bag, but always interesting. With nobody around to edit out the excesses and idiosyncrasies, or, for that matter to tell the person that they are singing off-key, these tapes have a small, personal quality. Glenn Scott comes to mind as a bedroom tape success.

Mr. Barry does not fair as well.

On both songs his excesses and idiosyncrasies come off as more annoying than endearing. The Barry voice is both limited and tuneless, and manages to come across as pompous as part of the bargain. It's a pity because it sounds like there is voice there that could be, if not spectacular, at least effective.

Musically, Barry takes a bunch of clichés and magically transforms them into... a bunch of clichés. Especially irksome is the whip-crack syndrome track on "Statements in Sounds," a totally unnecessary addition which manages to exacerbate the rising and falling keyboard cliché that ornaments the song.

"Style" is a little more promising, as it demonstrates that Mr. Barry might be taking himself a little less seriously than he does on the other track.

Duane, relax. And try again.

FIRE BOYS - There Ain't No Beach in Calgary

This song goes a long way towards explaining why there are so many Canadians in Miami Beach, as the Campfire Boys bemoan the lack of any place to surf in Cowtown. May I, taking a page from the songbook of the late Los Populares, suggest bus surfing. That's right—in the middle of the aisle, no fair grabbing the poles for support, extra points for not being sober. For further instructions see the Los Pop's "Victoria Drive."

Glad I could be of assistance.

—CD

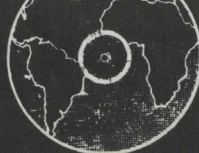
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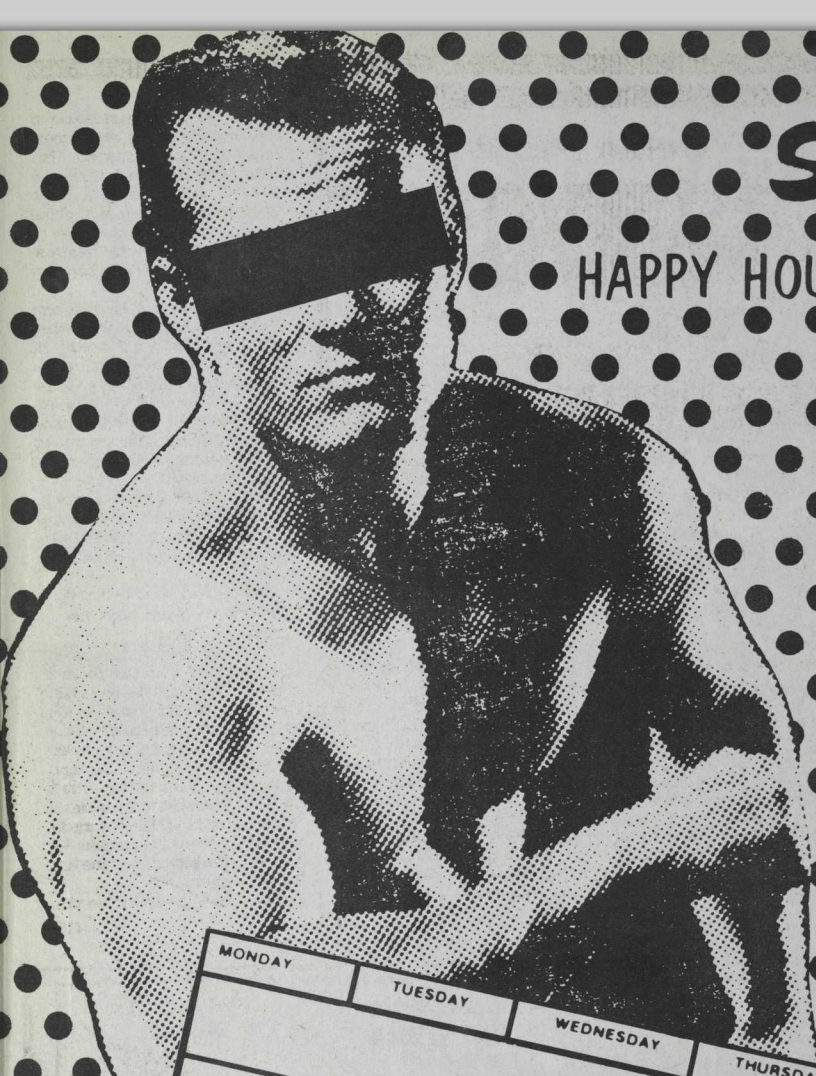
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